

HEC/373.1909713/059 D/C-E9-12

# EXPERIMENTAL ENGLISH

Guidelines

1968



ONTARIO DEPARTMENT OF EDUCATION






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## INTRODUCTION

These Guidelines are intended as working papers for experimental use in a limited number of pilot schools across the Province. They are not courses of study, but teachers are urged to use them in building new courses, going outside the Guidelines where this seems advisable, or modifying them to suit the special conditions within their schools and within the program and grade with which they are dealing. It is hoped that the experiments suggested will be given a fair chance to prove their validity, but teachers should not be rigidly bound by them.

For the time being, Curriculum RP-I4 and RP-S4 should be regarded as sources of useful ideas and references even though new courses may be developed in the pilot schools along the lines of the March, 1967 *Recommendations*, with the help of these Guidelines.

Where suggestions offered in any of the Guidelines must be modified to suit the needs or circumstances of a school or class, the teacher should not hesitate to develop his own methods and use the available resources as he wishes. It is not expected that pilot schools should go to unnecessary expense in order to follow the *Recommendations* or the Guidelines.

Program Consultants in English, and members of the Curriculum Section are ready to give all the special assistance they can.



## WORKING PRINCIPLES

- (1) The *Recommendations*, dated March 1, 1967 (the Blue Booklet), set out the working principles of the new program. These should be interpreted broadly rather than in any narrow prescriptive sense.
- (2) The principle of "context learning" should be liberally applied. Studies ought to be relevant to the students' lives and outlook, and speech arts and written expression should spring naturally from the material and situations being studied, and in turn stimulate further studies. Special care should be taken to encourage significant writing by means of advance preparation and advice rather than by the often futile practice of trying to stimulate good work by correcting bad.
- (3) A class may be shown how to divide itself into sectors of six to eight students for group studies and the sharing of responsibility for its own advancement. Cooperation among such sectors of a class in developing ideas and working out assignments can create an atmosphere for teaching and learning.
- (4) English should be viewed and taught as a whole rather than in disparate parts. Dividing the week or cycle's work into periods on literature, composition, and language study may be convenient, but it cannot give the student a unified understanding of the discipline. Ideally, any work of literature studied should involve reading, speaking, writing, and language study if it is to have its full impact. There is considerable value in completing a unit of work in several consecutive lesson periods, then moving on to another unit.
- (5) Teachers may find general themes or frames of reference useful with a class. A term's work, or even a year's work, might be built on the theme of "The Nature of the Family" (or of the Community), or on "The Place of Youth in Society". An English program might be related to the courses in History, Geography, Science, Art, or other subjects of the curriculum, to the advantage of all. A special unit might be developed in cooperation with the Technical Department on such a Topic as "The Importance of the Machine in our Society".
- (6) It is important that the creative attempts students make should lead to a measure of success, not to failure. Otherwise creativity becomes a trap rather than a liberating force. For this reason a ceaseless effort must be made to stimulate original work by a variety of lively

methods, and by providing, or finding, strong motivation for individual ideas and productions. If a student lives and works in an enriched atmosphere of stimulation and discovery, he is likely to think and create for himself.

- (7) The Blue Booklet advocates the use of a Generative Journal. The following passage from *The English Journal*, by Clark McKowen, is used here by permission. The idea should be valuable in any classroom for both students and teacher:

"My few requirements are stated early: each student keeps a notebook (half a daily note section; half a sort of journal), gives (fifty) minutes of attention in class and as much time at home for my class as for any other. In the note section each student keeps his own record of the facts of each day's session (date, the general topic, the author and title, the name of the recording, film, or tape) so that he will have a complete record of the class. Also, he jots down anything that occurs which he considers significant. He is expected to find at least one thing interesting each day or start yelling. He starts any item he might like to explore further or perhaps develop into a paragraph or essay. The journal section is rather free in content and form. The student is asked to react nightly to anything in that day's lesson that has interested him, or anything that has been sparked by it. He may carry on an item for several assignments if he wishes. Sometimes he is asked to discuss the relationship between the day's lesson and a previous one or several.

"The conventional unit leaves the student with the feeling of having completed something; the generative unit engenders the feeling of having *begun* something. Life itself is an open-ended unit for some minds; it is a closed system for others. Which is better? Life is growth and change; its opposite is completion, termination, death."

Clark McKowen, "The Generative Unit",  
*English Journal*. November, 1965  
(Used by special permission)

- (8) In all experimental studies, teachers should keep records of what has been attempted, what progress has been made, and what students were involved, so that teachers in subsequent years will know how to use and follow up the experiments.
- (9) Experimental work requires extra time for preparation and assessment, and teachers should be given special opportunities to consult together and plan their programs. Cooperative effort is essential.



SUGGESTED GUIDELINES IN ENGLISH FOR PILOT SCHOOLS – GENERAL VIEW

GRADE	LANGUAGE	LITERATURE	MEDIA
9	Exploring Canadian English Speech Arts Written expression Arts and language Vocabulary improvement Dictionaries	Reading for enjoyment and skill Developmental reading; remedial reading where necessary Dramatic reading and presentation - fiction, drama, poetry Identifying and defining these forms	The newspaper Film Television and radio
10	Further exploration in Canadian English Speech Arts Written expression Art and language Vocabulary improvement	Reading for thought, skill, and enjoyment, beginning prose works other than fiction Dramatic reading and presentation Beginnings of appreciation - fiction, drama, prose, verse	Magazines Film Television and radio Advertising
11	Language structure - rhetoric of modern sentences and passages Logic and argument Synopsis, précis, letters, reports Speech arts; written expression Art and language Vocabulary development	Appreciation of literature Possible stress on Canadian writing Themes in literature, if desired Novel, drama, prose, poetry An elective	Film Television The press and periodicals in greater depth An elective
12	Speech Arts Development of the language The modern idiom In Business and Commercial Classes – The Business Letter	<i>A Blend of Electives, Perhaps one a Term, with some balance among the Categories:</i>  Modern Novel Development of the novel Modern Drama Growth of Drama Theatre Arts Contemporary Ideas Poetry today Science Fiction The Mystery Novel	



## EXPLORING CANADIAN ENGLISH

There are, of course, many ways of studying language. The method suggested below is a heuristic approach, based on induction, but methods must remain flexible. Students work mainly with sentences, to find out what principles underlie the language, and then try to apply these in improving their own speech and writing. Speech is stressed as basic, and written English as an adaptation of speech, with built-in compensations.

Language as the pupil speaks, hears, reads, and writes it is taken as the substance of the study; oral and silent reading, listening, discussion, conversation, writing, and research are all tools of the course. The tape recorder, the record player, television, radio, and films should all be used.

The development of the English language may be used to illuminate our employment of it, to provide background for reading earlier literature, and to help students see language as a fluid thing, not fixed, but continually adjusting to new needs and interests of society. The special ways in which Canadians use the English language may be considered.

The course should be thought of as a *process*, rather than a body of material to be "covered". If new ideas appear, they should be explored, not ignored in the interests of "finishing the course". The whole study gains its force and interest from the fact that we are working with a living language, our own social and personal means of expression, communication, and understanding.

### LANGUAGE STUDY – GRADE 9

#### PROBLEM I – WHAT IS A SENTENCE?

##### *Points*

A sentence can:

inform, explain, exemplify, persuade,  
surprise, move (emotionally),  
convince

A sentence can:

tell, to the point of insisting  
(Assertive)

ask, to the point of irony and  
rhetoric (Interrogative)

order, to the point of command  
(Imperative)

exclaim, to the point of blasphemy  
(Exclamatory)

Advantages and disadvantages of:

The printed word

The spoken word

Implications for personal writing

##### *Possible Methods*

Examine sentences of all kinds  
from many sources

Keep a collection of effective  
sentences

Advertisements make useful  
sources for a variety of sentences

Use tapes; stories; conversations;  
discussions; dramatic dialogue;  
simple graphs

Compare television and radio  
programs with newspaper accounts  
of the same events.

Which one is more detailed?

Which lends itself to propaganda,  
persuasion?

Which is more vivid?



## PROBLEM II – WHAT MAKES A SENTENCE EFFECTIVE?

### *Points*

Words, and combinations of them

- compounds
- phrases
- clauses

### *Word Order*

What orders are there?

Which order is used most?

- what are the proportions?

How and when do we learn this kind of word order?

Is it habitual, or consciously chosen?

### *Sounds*

- voiced
- voiceless
- plosives
- fricatives
- nasals
- glides

(cf. Anderson, *Training the Speaking Voice*, P. 269)

### *Pauses*

### *Inflection*

- voice tones; rise and fall; emphasis

- volume of the voice

- pitch of the voice

Does inflection carry over from speech into print? How? What means of compensation are there? How does the reader help himself here?

### *Context*

Relation of sentences to their context

Can sentences accomplish their purpose without any context of language?

(exclamations, aphorisms, mottoes, etc.)

### *Context Relationships*

- fore-and-aft links; each sentence the sequel of the previous sentence, and the herald of the next; the sentence as both stimulus and response
- this is the essence of conversation, and of the paragraph

### *Possible Methods*

Identify different kinds of combinations.

Study speech development of young children.

*Listen* for sounds and classify them.

Discuss punctuation.

Oral work, and listening

Has John his gun?

*Has* John his gun?

Has *John* his gun?

Has John *his* gun?

Has John his *gun*?

*Has John his gun?*

Use of the voice in reading and speech

Lady Macbeth: We fail.  
We fail?  
*We* fail?  
*We fail?*  
*We* fail!  
*We* fail!

Examine sentences in context.

Examine sentences in context, dialogue in speech and print, drama.



### PROBLEM III – WHAT MAKES A COMPLETE SENTENCE?

#### *Points*

Agent plus action, or recipient

“Understood” components

- where do these occur most?  
speech or print?
- which kinds of sentences use them  
most?  
which least?

What is the common order of the components?

What variations occur?

- distinguish loose,  
periodic, balanced
- which are most used?
- what effects have these variations?

#### *Possible Methods*

Work from examples, not from rules.

Use examples in literature, including poetry.

Build lists of good examples.

### PROBLEM IV – HOW ARE INDIVIDUAL WORDS IDENTIFIED AND RELATED TO THE SENTENCE?

#### *Points*

Parts of speech

- versatility of words
- vital words
- definitions

Can we improve them?

The force or significance of a word in a sentence

denotation and connotation

- “implication” in words
- irony

modifiers and amplifiers

#### *Possible Methods*

Inductive

Debate Professor R.A. Wilson’s statement (based on Aristotle): “The noun and the adjective connote objects in space; the verb and the adverb connote movements and sequence in time.”  
(*The Miraculous Birth of Language*)

### PROBLEM V – HOW DO THE COMPONENTS OF THE SENTENCE CONTRIBUTE TO ITS RHYTHM AND PATTERN?

#### *Points*

Word balance and pattern

- series
- contrasts
- simple in relation to elaborate

Phrase balance and pattern

Clausal balance and pattern

- extension of simple into compound,  
complex, and combined

The principle of variety

#### *Possible Methods*

Develop ideas through the *sound* as well as the *look* of sentences

Examine the uses of these types from models



## GRADE 10

### THE SOCIAL ASPECTS OF LANGUAGE

Identify the common levels of speech and collect samples on the tape recorder.

#### *DEVOUT SPEECH*

(PRAYERS, PSALMS)

#### *IMAGINATIVE SPEECH*

(POETRY, EMOTION)

#### *FORMAL SPEECH*

(THE QUEEN'S ADDRESSES, SPEECH FROM THE THRONE, SERMONS, ADDRESSES)

#### *CLASSROOM SPEECH*

(LESSONS, DISCUSSIONS, REPORTS TELEVISION)

#### *CASUAL SPEECH*

(CONVERSATION, HOME TABLE TALK, CASUAL ENCOUNTERS)

#### *SPECIAL SPEECH*

(SLANG, BEAT TALK, "LINGO" ASSOCIATED WITH AN OCCUPATION OR A GAME)

#### *VULGAR OR PROFANE SPEECH*

(EXAMPLES ARE NOT NEEDED)  
(SWEARING, VULGARITY, SACRILEGE)

Discover what circumstances and influences determine the level used, and what "rules" apply in the use of any of the levels. How do an individual's speech limitations influence his social effectiveness?

How can an individual's speech be developed for greater social effectiveness?

Examine the so-called "common errors"

- Are they errors in respect to *all* speech levels, or only in relation to some?
- Why does advertising make special use of some "common errors"? (collect examples)
- Check the dictionary to discover where such "common errors" as "ain't" and "I'll learn you!" come from. Can they be justified in modern speech?

Coinages

- Find examples of newly coined words, and decide what levels of speech they belong to. In what levels are coinages most necessary or useful?
- Find examples of utility "non-words" and justify their use if you can ("thingamy", "dingus").
- Coin a word (make sure it fills a need), and try it out.

Where does the "CAMP" language of Batman and

Robin fit among the levels of speech?

#### *Levels of Written Language*

How do the levels of written language correspond with those of speech? Are there more or fewer levels in writing? Why?

What forms of written language make use of the greatest number of levels? Why?

Account for the fact that plays and stories offer more examples of casual, special, and even vulgar or profane speech than other kinds of writing do. Debate whether this is justified.

Examine your own writing over a period of time. At what levels do you customarily write? Why? How can you develop your skill in the use of written language?

Examine the use of ornament in both spoken and written language. Which uses it more? Identify the kinds of ornament, and decide where they are drawn from. Try to develop your own speech and writing by using more ornament. What dangers are there? What advantages?

#### *References*

John Lennon: *In My Own Write*, Penguin

Riessman and Dawkins: *Play It Cool*, Ryerson

### *THE DEVELOPMENT OF OUR CANADIAN ENGLISH*

Examine several pages (chosen at random) of the *Senior Dictionary of Canadian English*, and make a list of the linguistic sources of the words (e.g. Old English, Latin, Spanish, Greek, Algonquin, etc.). Work out the percentage of the total coming from each linguistic source.

What conclusions does this study suggest about Canadian English? How could you test these conclusions? Test them.

From your knowledge of history, and any historical references you can find, discover approximate dates (centuries) when these various linguistic sources most affected the development of English, and eventually of Canadian English.

When did Canadian English begin to become "Canadian"?

Study the introductory essay to the *Senior Dictionary of Canadian English* to find what words are specifically "Canadian" vocabulary.

From the maps of Canada and the Provinces assess the contribution to our place names made by (a) Indian languages, (b) British language (English, Scottish, Irish, Welsh), (c) French language, (d) other languages.

Classify the chief sources of Canadian place names as religion, history, famous men and women, geographical nature, or interesting incident. Are there any others?



## GRADE 11

### *Logic and Reasoning*

A study of logic and reasoning, based on current material drawn from public affairs as reported in the newspapers and through other media, should continue all year. The study should be applied in debates and discussions, and students should be alert to discover instances of logic, or lack of it, in one another's work and in their own.

Topics could include:

The common fallacies (see Jepson, *Clear Thinking*, Longmans, and other texts)

Logic as related to current forms of prejudice

Deductive and inductive reasoning, and their relation to learning (cf. Mathematics, Science, History, Geography, Economics)

Evidence - direct and circumstantial

This could be related to court cases as reported in the press, and to written accounts, stories, films, and television programs that illustrate points in evidence of both kinds.

The relation between logic and emotion: Which is the stronger? What influence can each have in a court trial? How are they balanced in just decisions? Students should, if possible, visit a courtroom and witness the processes of justice under the law.

The importance of clearly defined terms

- "waffling" language - ambiguity that conceals meaning, or confuses it, or avoids it
- "weasel" words as applied to politics and government - semantics (e.g., the difference in the significance of the words "People's Democratic Republic" in a Communist context and in a "free" political context; the many variations of the words *capitalist* and *fascist*)

See *English in the Secondary School*, Edwin H. Sauer, Holt, Rinehart and Winston, 1965, Chapter 7, "Verbal Dishonesty"

See *Teaching English in Today's High Schools*, Burton and Simmons, Holt, Rinehart and Winston, 1965, "Semantic Concepts for Secondary School English", pp. 200-209

See *Thinking and Talking*, Cave & O'Malley, Ward, Lock, 1966, (Saunders)

### *Rhetoric and Style*

A study of the manner in which different exponents of spoken and written style use the sentence and the paragraph to create effects; the use of clear precise English in letters and directives; avoiding gobbledygook

- simple, compound, complex, and intricate variations
- loose, balanced, parallel, and periodic variations
- rhetorical devices - questions, series of words and phrases

- the epigram; the "bromide"; mixed metaphor

The development of the student's personal style; choice of elements

### *References*

*Grammar, Rhetoric, and Composition*, Richard D. Mallery, Doubleday, 1962

*Language, Rhetoric and Style*, Damon, Espey, and Mulhauser, McGraw-Hill, 1966

*Classical Rhetoric for the Modern Student*, Edward P.J. Corbett, Oxford, 1965



## THE WRITING PROGRAM

*Purpose:* The writing program should encourage students to express in writing their ideas about social experiences, sensory impressions, and the impact of the mass media of communication (radio, television, newspapers, telephone, periodicals, advertising) upon them.

*Method:* No prescription of method is attempted here; some suggestions can be made, but the interests and response of individual classes should govern the method used. The adaptability and flexibility of the teacher are of utmost importance. Initially the student should write about his interests, not those of his teacher, but he should be led to broaden his scope of topics and methods of expression as his skill in judgment and in writing grows.

*Sources of Material:* At the outset, the student's interests should provide the topics about which he writes: hobbies, pets, sports, interests, social activities, shops and other areas of school activities, events of current interest in his community, items from his "journal", newspaper and periodical articles about young people, family trips, interesting people, part-time employment, cars, motorcycles, fashions, hair styles, cosmetics, comic strips, modern music.

## GRADE 9

An exploratory paragraph written at the beginning of the term will suggest what the teacher needs to emphasize in the writing program of the fall term. Oral discussion of the first two or three pieces of writing in the fall term rather than red-circling and marking is suggested.

A review of sentence structure, with emphasis on the pattern of words according to their function in the sentence rather than a routine review of parts of speech might logically follow the exploratory paragraph. Frequent reference to sentence patterns in model paragraphs will emphasize the sentence as a unit within the paragraph.

Review of paragraph construction from the literature being studied and from model paragraphs will emphasize the pattern by which the paragraph is developed from topic sentence to the emphatic closing sentence. (The terms "continuity" or "sequence" are more easily understood at this grade level than is the term "coherence"; "joining" or "linking words" are preferable terms to more formal terminology.)

Much practice in paragraphs of exposition or explanation will illustrate the principles of clear statement of purpose, unity of treatment, logical or sequential development, and summing-up sentence. From the explanation of a process, the class

may be ready to proceed to a paragraph explaining a personal point of view on a topic; if not, the principles of development may then be applied to description and narration. Beginning with a response to external stimuli (touching different textures blindfolded, tasting different flavours, listening to recordings of music of varying types, (or speeches), looking at pictures, sculpture or objects of different shapes), the student can progress to imaginative description.

Paragraphs of narration may be tried as soon as the student has realized the need for some precision and restraint in his writing.

In addition to the teacher's suggestions of topics for a single incident, students should be encouraged to provide topics of their own through individual choice or choice made by a student committee.

Throughout the writing experience, emphasis should be placed on *one* aspect of the development of a paragraph at a time; that is, a paragraph could be discussed (or marked) only for its *unity* of development, and when this principle has been mastered other aspects may be judged.

A good deal of the writing should be done, reviewed, and discussed without marking by the teacher. Development of precision and accuracy through the use of "writing partners", committee analysis, use of the overhead projector, dittoes reproduction of the students' work, and oral reading for class discussion can help to overcome the necessity of marking everything the student writes.

It is suggested that most of the writing be done in class under the teacher's supervision; a good portion of the time before the actual writing should be used in making clear both the purpose and the method to be followed. Cooperative writing of paragraphs by a group of three or four students may be tried, and considerable discussion may follow.

Writing about single incidents of personal experience should be tried before any wide-open choice of fictional topics is given. Students with a bent for humour should be encouraged. ("I blew the bubbles on the Lawrence Welk Show") Class time used to discuss an incident and to examine at the chalkboard several possible ways of developing it is time well spent. If topics are discussed, and the writing is done in class under the teacher's supervision, errors in interpretation of the purpose of the assignment can be avoided.

Although it is difficult to get Grade 9 students to tell about their feelings, a sympathetic and understanding teacher can win their confidence and they can be led to try to pin-point with accuracy in diction their analysis of mood in a poem, or excitement in a passage of prose.

Throughout the year, opportunities may be provided for students to assess their own and other students' writing for progress in clarity of expression, improvement in level of diction, accuracy in spelling, and variety in sentence construction.

Some examples of students' work could be taped early in the year for comparison with work done on a similar assignment later in the year. Where



improvement is noted, praise will help to establish the value of improved care given by the student to his written expression. Reading aloud by the teacher or the student of a student's written work for class discussion and criticism can be tried.

### *Marking*

In addition to the various methods of cooperative marking of written work, teachers should plan to mark a short passage of prose once every three or four weeks. Positive merits should be recognized and direction given for the correction of errors.

Lessons in recognizing the common errors in construction, grammar, usage, and spelling can be derived from the students' writing more profitably than from a textbook.

Using the classroom tack board to display effective and original treatment of the topic or the most improved work will encourage students to realize the value of their attention to detail and clarity in writing.

Throughout the year, writing should be integrated with the work in literature, word study, and speech development; class discussion is recommended. Clarity of meaning in passages of prose can be discussed, diction in poetry can be explored, dialogue in the play can be examined so that students are continually developing a feeling for rhythm and form in discussion.

### *Awareness*

Students in Grade 9 might be urged to keep a journal in which they enter bits of writing garnered from their own reading, even the popular paperbacks will provide some examples. Examination of the entries in their journals will indicate their growth in awareness, taste, and judgment.

The students should develop an awareness, too, that the teacher feels that what they write is important, and that when he discusses or marks their work, he looks first for merit, then suggests ways of improving faulty expression.

Throughout the Grade 9 year, the teacher will seek ways in which to show students that ability to write with clarity, precision, and purpose is not a talent separate from the other areas of English language, but rather the most demanding proof of their ability in all phases of "language arts".

## **GRADES 10, 11, 12**

*Purpose:* In the years following Grade 9, the purpose of the writing experience is to develop the student's ability to express himself clearly and to encourage him in habitual use of his enlarging vocabulary, awareness of his maturing outlook, and of his clearer judgment as developed through his wider experience in life and literature.

*Sources of Material:* The experience suggested in the Grade 9 list will be used, augmented

by such activities as judgment of television programs, advertising, movies, and ideas from the student's reading which require him to examine and come to conclusions about social conflicts, character development, and the challenges of the electronic age (even to the inclusion of his reaction to McLuhan). In the senior years, comment on editorial opinion and the pet theories of columnists could be included; assessment of the moving picture as a social document might be added.

*Methods:* Writing from models should be included. A paperback text such as *Stop, Look, and Write* will provide useful pictures and ideas from which to write. Further integration with all the other phases of the English program and with other school subjects should be attempted.

Growth in the student's ability to use restraint in his writing can be fostered through individual discussion and group analysis of the validity of his statements and the relevancy of his examples and illustration. As he grows in maturity, the student should be challenged to be specific and precise in his statements.

The student's understanding of the principles of sentence construction and style may be developed from discussion of prose selected by the students themselves.

Brief prose passages specifically chosen for a major point of effective writing can, if read aloud, develop appreciation of cadence and balance. Occasional dictation exercises might replace some of the tendency to discuss orally at too great length the general characteristics of good prose.

Letter writing should be continued in the senior levels; with Business and Commerce students who have already learned the format of the typewritten business letter, the emphasis should be on content. Students in all branches should gain experience in writing the letter of application as a part of their writing program; here again, the accent should be placed on content, tone, and the creation of a favourable impression.

A continuing exercise with Grade 12 students could include the telephone arrangement of an interview with a local office, industry, or other source of employment. This could be followed by a confirming letter; then the student could carry out the interview in his own time and write a brief report on the qualifications needed for employment with that firm, detailing opportunities



for promotion, working conditions, etc., for class discussion. A letter of thanks could then be written as a normal follow-up and matter of courtesy.

The “bread-and-butter” letter, the letter of congratulation, and the letter of sympathy are worthwhile exercises in the art of polite writing.

The writing of samples of advertising copy for the stimulation of sales of an imaginary product or a specific item of merchandise could be used to stimulate discussion and written comment on the special purposes of “ad writing”. Such exercises could lead effectively to several lessons in discussing logic in writing.

Reviews of movies, television programs, school auditorium programs or concerts could be assigned in the senior grades.

Writing about topics chosen from areas other than English may be tried. Science, Technology and Trades students, for example, could be asked to write critically about material in the various trade journals.

*Textbooks:* Teachers of the “experimental year” course will likely use a basic text as listed in Circular 14. The course, however, will demand the teacher’s study and use of much supplementary material gathered from many sources. Indeed, the course should require departure from the textbook approach in many of the exercises suggested

“Fun with words” will require a dictionary of word origins, a standard dictionary, a thesaurus, a dictionary of quotations, and even a crossword puzzle dictionary, all of which can be used to help increase the student’s vocabulary.

*Summary:* In all the work in writing, the main concern should be to help students feel at ease with written expression.

There has been no attempt made in these “guidelines” to outline the work to be covered in any particular term. A natural sequence from sentence patterns to paragraph assignments may be followed, but there should be sufficient flexibility for experimentation with any theory the teacher feels is valuable in improving writing ability.



## GRADES 9-12

### VOCABULARY STUDIES

#### *Suggested Means of Study*

- . Students might assess the extent of their own vocabularies by counting the number of words over several pages of a standard dictionary and working out the percentages of these words used in their own speech and writing, and words they understood at sight. If such an assessment were made at the same time each year, students could discover the approximate rate of their vocabulary increase from year to year.
- . Students might keep a written record over a definite period, say two weeks or a month, of new words they heard, read, used in speech, or used in writing.

Students might earmark new words for use, and record the sentences in which they made either oral or written use of them.
- . Students might note any increase in vocabulary that resulted from a special expedition or project, such as a visit to an industrial plant, a civic ceremony, or some other place of special interest. An expedition might be undertaken with the specific purpose of enlarging the students' vocabulary, and later counting up the gains.
- . The study of suitable picturesque slang and current popular expressions need not be disdained, but might be used to demonstrate the subtleties and colour of which English is capable even in the casual exchanges of daily living. Students might make a dictionary of teen-age English, after the pattern suggested in *Linguistics, A Revolution in Teaching*, by Postman and Wein-gartner (Saunders), pages 166-172.
- . There appears to be little point in teaching or learning words that are not related to a significant context. New vocabulary should be related to the literature studied and to the students' own speech and writing.
- . Considerable interest in the development of English vocabulary might centre in a study of the way in which words from other languages have been introduced into English.
- . An occasional thorough-going study of the lexicographical background of a specific word, or a study of the way roots are expanded into words may be valuable in helping students to understand their language. This kind of investigation should not be overdone, and should never develop into dry drills or exercises.
- . Pocket books on vocabulary improvement are useful, and some of them should be available to students.

- . Imaginative classes may work out "vocabulary matches" and other competitions (preferably between groups rather than individuals, so as to avoid public embarrassment to any student who cannot "produce"). Such competitions should always be based on the use of words in context, not in isolation.
- . Crossword puzzles are often useful.



# SPEECH ARTS

## Aims

- . Balance in speaking, listening, reading, and writing.
- . Attentive listening, clear thinking, skilful speaking.
- . Logical oral expression, to think through aloud, to develop power of analysis through listening.
- . Conversation for instruction between pupils. Teacher *remains silent* after necessary introduction.
- . Communication with others.
- . Knowledge of the technical aspects of speech production.
- . A link between speech arts and the literature, language and other media on the course.

**NOTE:** There is no need of a final written examination, but rather a term mark and an opportunity to prepare a speech, a dialogue and maybe an impromptu for the final evaluation of this unit of the course. Therefore, every pupil is given a chance to succeed by doing the best he can at his level.

## Aids

1. Recordings: Students will improve their own speech by listening to the recorded words of a wide variety of spoken-word records. These might include the voices of actors such as Richard Burton or Sir Richard Olivier, or of news announcers like James M. Minifie or Walter Cronkite. Students might analyse these recordings and even try to imitate them.
2. Tape Recordings: Students will be surprised at the deficiencies of their own speech when they first hear themselves on tape. However once they get over the initial shock, they can pick out their own weak points. Tapes can be made of class debates, individual readings, or of programs prepared for recording: sometimes, the students might record their own voices in a Shakespearean passage, then compare it with a professional rendition.
3. *Recording and listening centres* - booths, tapes, and earphones.
4. Why not a language laboratory?
5. *Group Visits* - to Provincial or Dominion government public meetings or to local law courts - to assess the *spoken word* ("The Queen's English")

Therefore, every pupil is given a chance to succeed by doing the best he can at his level.

- . *Visiting Speakers* - arrange for local broadcasters, or drama personnel, members of parliament, city officials, or a fluent minister to address the group - where possible refer to their training in voice production, dramatics, or public speaking.

## Some other approaches:

- . Have the student relate some common experience. The rest listen. All talk and discuss. Then, pupils draw the discussion together in a good

order, write briefly, and read their various versions aloud.

- . Develop an oral composition from a topic sentence.
- . Interpret and answer questions.
- . One pupil reads to two or three others; the others discuss.
- . Tell an original story (or pupil prepares a summary of one). Others re-tell it *as they heard it*.
- . Class discussion of recent T.V. programs and movies, of the student radio club, and student assembly can lead to fluency.
- . Students can discuss the choice of a word, its connotation, and level, evaluation and criticism.
- . Training in body movement should be coupled with speech art: stand, think, talk, react.
- . It is possible to orient pupils by such topical ideas as:

English in Your Life, English in Your Job,  
English and Your Duty as a Citizen,  
English and Your Leisure Time.

- . For Student Improvisations - the teacher presents a fictitious, but familiar scene, and two or more pupils take five minutes to prepare a dialogue. They act it out. It is discussed, and alternative endings and methods are suggested by other pupils.
- . A Speakers' or Toastmasters' Club can be organized.
- . Another method is complete organization and management of some classes by students. They use every oral-audio technique they can.
- . Student-managed radio and T.V. presentations can be done in cooperation with local broadcasting outlets.
- . Students can be prepared as tour leaders and guides - for school exhibits and "open house" events.
- . Students can report on field trips.
- . Student-written play scripts may be rehearsed and presented as playlets in class.
- . The class can explore the relationship of films in speech arts.
- . Students can voice the script for slide lectures, tapes for film scripts.



## GRADE 9

### *Impromptu Speeches*

Manuscript and prepared Speeches  
Speeches of Courtesy  
Group Discussion  
Chairman of a Meeting  
Speech of Introduction and thank you  
The Announcement  
To Tell an Amusing Story  
Welcome and Farewell  
Telephone Speech  
Nomination Speech  
Congratulatory Speech  
Persuasive Speech for rallies, safety campaigns, or  
for raising funds

*Words* - alliteration in verse, repetition in verse,  
imitative words, tongue twisters, limericks, pro-  
verbs and proverbial sayings.

### *Choral Reading*

*Dialogue* - role-playing

*Great Addresses* - prose

*Favourite Poems* - Student selection - memory work

*Simplified Anatomy of Speech*

*Phonetics Voice Training*

*Simple original playlets* and/or dramatization of  
sections on the literature course

*The Film* - in conversation, dialect, voice modula-  
tion, and depth; interpretation.

## GRADE 10

### A. Speech Arts, Kinds of Speeches:

Impromptu  
Manuscript  
Courtesy  
Radio & T.V. speech  
Group Discussion  
Panel Discussion  
Chairman's remarks  
Introduction and thank you  
The Announcement  
A Funny Story  
Presentations and Acceptances  
Welcome and Farewell  
Sales (advertising, booster)  
The interview  
Telephone  
Nomination  
Congratulatory  
Persuasive

B. Remedial work - the enemies of plain speaking  
mumbling, rapidity, poor enunciation, incorrect  
pronunciation, limited vocabulary.

C. Vocabulary - to help thought, as related to  
future leadership, earning capacity, acceptability,  
and personal satisfaction.

D. Business meeting procedures and parliamentary  
procedure.

E. Melody in speech.

F. The oral book, film, and play review.

G. Study of famous conversations in books, such  
as: Bacon's *In Discourse*, Boswell's *Johnston*,  
*Biblical Conversations*.

H. Voice Training - in more detail - developing the  
ability to analyse one another's weaknesses.

I. Field trip - reports

J. A junior drama group - working towards an  
auditorium presentation.

K. The film - to illustrate conversation, correct  
presentation, interpretation,

## GRADE 11

### A. Speech Arts, Kinds of Speeches:

Impromptu  
Manuscript  
After-dinner  
Radio and T.V. - (actual broadcast)  
Group discussion  
Panel discussion  
Chairman's remarks  
Introduction and thank you  
Study group or round table  
Conference  
Chairman  
Committee meeting  
Announcement  
Presentations and Acceptance  
Welcome and Farewell - and responses  
Eulogy  
Sales  
The Interview  
Telephone  
Toasts  
Nomination  
Installation  
Retirement and reply  
Dedication  
Memorial  
Congratulatory  
Valedictory  
Persuasive  
Inspirational Speech  
Speeches to educate, motivate, entertain

### B. Speeches to Study

Aphorisms  
Propaganda  
Proverbs  
Melody in Speech  
Famous Conversations

C. Inaugural Addresses: speeches of the Queen,  
Lincoln, Webster, Kennedy, Roland Michener,  
General Vanier

D. Parliamentary Procedure

E. Tour Guide Training

### F. Preparation of Speeches:

Voice Training - strive for a mature, pleasant,  
controlled voice - critical self-analysis.  
The Art of Reasoning - logical thinking - forms  
of proof - kinds of appeal, errors in ordinary  
thinking and speaking.  
Preparation of one act plays - original scripts



(of all types) and dramatization of the prose, poetry or play selections of the course.  
Language as communication.  
The film - a thorough study of speech techniques.

Further useful practices for senior classes:

Tapings for improvement of speech.  
Listening exercises: tapes and records checked by student-led discussion of material.  
Conventions of social conversation, listening to recorded examples, followed by practice through role playing.  
Study of parliamentary procedures, formation of a class English Club; student meetings to help organize the course.  
Classes conducted by students: panels, debates, opinion polls related to other electives being studied.  
Political campaigns: Canadian and American - municipal, provincial and federal; as speech, logic, and propoganda  
Study of film: speech as communication. (Can also be related to activities in literature.)  
Orals: book reviews, reports on activities near and dear to the students.

## REFERENCE RECORDS

Lists are designed to give a variety of speakers as well as variety in material.

Courses, Debates, Documentaries

Better Speech Course - Living Language B.S.C.

Churchill - I Can Hear It Now Col KL5066

Documentary - Stevenson, Adlai, Voice of Uncommon Man MGM4329D

Footnotes of History - Eisenhower

Great American Speeches AE17.

Recording of the Educational Record Club 335  
Lexington Ave., New York, N.Y. 17, 10017.  
\$5.19 each

Great Debates of 1960 Presidential Campaign - Nixon, Kennedy Sp. Word A26.

Inaugural - Voices of Coolidge, Wilson, T. Roosevelt, Cleveland - Sp. Word - 113.

Voices of History - United Artists 3351, 6351.

Comedy -

Bean - Fan 7009

Victor Borge - Columbia

Noel Coward - Columbia

Stan Freburg - Capital

Stanley Holloway - Col. & Angel

Harry Lauder - Camd 479

Peter Ustinov - Riv.

Jonathan Winters - Verve

Instruction -

Advanced Conversation 3 - CX 393

Changing Regional Speech Patterns - Folk 9323

English - Changing Language - Folk 9852

Improving your Vocabulary and Speech - Hear 23

Mind Your Speech - Folk 9130

Practical Vocabulary Improvements - Vocab. 100/14

Say It Right - Names and Titles - Grayhill

Shakespeare - Pronunciation - Lex 228-5

Sounds of Spoken English - Folk 8010

Speak Well - Col CL1361

Poetry, Prose, Speech —

Auden - Reading - Spoken Arts 780

Bible Readings - a) Laughton - Dec. 8031

b) Heston, Life & Passion of Our Lord - 2 Van 9080

Browning, Elizabeth - Sonnets - with Cornell - Caed. 1071

Browning, Robt. - Mason - Caed. 1048

Byron - Tyrone Power - Caed. - 1042

Canadian Poets - Voices of - Folk 9905

Six Montreal Poets - Folk 9805

Six Toronto Poets - Folk 9806

Chaucer - Canterbury Tales - Caed. 1000

Christian Poetry & Prose - Guinness - Folk 9893

Coleridge, Poetry - Richardson - Caed. 1092

Columbia Literary Series - Hurley, Maugham, Porter, Saroyan; Sitwell, Edith; Sitwell, Osbert; Sitwell, Sacheverell; Steinbeck

Donat - Favourite Poems - Sp. Arts 848

Dickens - Christmas Carol - Barrymore - Lion 70124

Dirksen, Senator Everett - The Gallant Men

Dickinson Emily - Poems - Sp. Arts 761

Eliot, T.S. - reading - Caed. 1045

Eliot, T.S. - Speaight - Sp. Arts 734

Emerson, Ralph W. - Essays, Poetry and Journals - Folk 9758

English & American Poetry - Lex 7510 - 15 - 20 - 25 - 30

English Ballads - Folk 9886-7

Forms of Poetry - 2 Lex 7620/5

Frost Reads Frost - Dec 9033

Shakespeare's Ages of Man - Gielgud - Col OL5390

Graves, Robt. - His Poetry - Caed. 1066

Great American Speeches - Caed. 2016

Swift - Selections - Guinness - MGM 3620

Directing a Play - Guthrie, Tyrone - Folk 9840

Haiku - Watts - 2 MEA 1001 - 2

Hardy, Thomas - Poetry - Burton

Hemingway, Ernest - Reading - Caed. 1185

Hearing Poetry - 2 Caed. 1021/2 Caed 1140

Hilton - Lost Horizon & Tale of Two Cities - Colman - Dec 9059

Hopkins - Gerard Manley - Poetry - Caed. 1111

Keats - Richardson - Caed. 1087

Lincoln - Speeches & Letters - 2 Sp. Arts 806/7

Longfellow - Evangeline - 2 Folk 9502

Hiawatha - Folk 9730

MacLeish, Archibald - Caed. 1009

Masefield - Reading - Caed. 1147

Mencken, H.L. - Conversation - Caed. 1082

Millay, Edna St. Vincent - Reading from her poetry - Caed. 1123

Negro Poets - Anthology - Folk 9760

Plato - On the Death of Socrates - Folk 9979



Poe - Poems & Tales - Rathbone  
 Pound, Ezra - Reading - Caed. 1122, 1155  
 Priestley, Reads His Essays - Delight - Sp. Arts 718  
 Roosevelt, Eleanor - Conversation - Riv 7012  
 Rubaiyat - Sohrab & Rustum, - Caed. 1023  
 Sandburg - Reading His Poetry - Caed. 1150, Dec. 9039  
 Shakespeare - Soliloquies & Scenes - Sp. Arts 836-37  
 Shelley - Vincent Price - Caed. 1059  
 Speaight - Treasury of Wordsworth  
     Treasury of Keats  
     Treasury of Tennyson  
     Treasury of Browning  
 Poetry readings - Spoken Arts - 95 Valley Rd., New Rochelle, N.Y.  
 Stratford Festival Records - available through Toronto Daily Star  
 Tennyson, Poetry - Caed. 1080  
 Thomas, Dylan - Under Milk Wood - Burton, Sp. Arts 789, 791-2  
 Thoreau, Henry - Walden - Sp. Arts 832  
 Twain, Mark - To-night - Holbrook - Columbia  
 Wordsworth - Hardwicke - Caed. 1026  
 Years - McKennor & Cusack - Caed. 1081  
 Winchell, Walter - Story of Murder Incorporated  
 Voices of the 20th Century - Cor. 57308  
 Vox Humana - Wolfsohn - Folk 6123

See Schwann Record Catalogue for code and additional listings.

Caedmon catalogue of records and tapes on the spoken word - by the Shakespeare Recording Society and The Theatre Recording Society - Caedmon Records Inc., 505 Eighth Ave., New York, N.Y. 10018.

## REFERENCE TEXTS

Anderson, Virgel - *Training the Speaking Voice* - Oxford  
 Bender, James - *How to Talk Well* - McGraw Hill  
 Bartlett's Familiar Quotations  
 Bullard, Audrey - *Improve Your Speech* - Blond, London  
 Dale, Edgar - *Audio-Visual Methods in Teaching* - Dryden Press, N.Y.  
 Dunway & Evans - *A Treasury of the World's Great Diaries* - Doubleday, Garden City, N.Y.  
 Edgerton, A.C. - *Speech for Every Occasion* - Noble and Noble, N.Y.  
 Ellis, A.J. - *Speech in Song* - Novello - Press, London  
 Freedman, E.L. - *The Speechmaker's Complete Handbook* - Harpers & Bros., N.Y.  
 Friend, J. Newton - *Words - Tricks and Traditions* - Charles Scribner's & Sons, N.Y., London  
 Gullan, M. - *The Speech Choir* - Harper & Bros., N.Y.  
 Hildebrandt, Herbert W. - *Issues of our Time, A Summons to Speak*  
 Hoffman, Wm. G. - *How to Make Better Speeches* - Grossett & Dunlop, NY  
 Johnson, Harry - *Practical Speech Training* - Jenkins Press, London

Kilpatric, Frank - *Speaking in Public* - Ryerson, Toronto  
 Muir, D. Erskine - *The Art of Conversation* - Odhams Press - London  
 Peterson, Houston - *A Treasury of the World's Great Speeches* - Simon & Schuster, N.Y.  
 Pierce & David - *Man's World of Sound* - Doubleday, Garden City, N.Y.  
 Reager, Richard C. - *You Can Talk Well* - Rutgers University Press, N.J.  
 Reaman, George - *Speak the Speech* - McClelland & Stewart, Toronto  
 Scott, Louise - *Talking Time; For Speech Correction and Speech Improvement* - Webster Press - St. Louis.  
 Sondel, Bess - *Are You Telling Them ?* Prentice-Hall, N.Y.  
 Speeches of Lincoln  
 Speeches of Daniel Webster  
 Stemp, L. & Shackleton, F. - *Speeches and Toasts* - Ward & Lock Press - London  
 Stokes and Carpenter - *Effective Speaking* - Funk & Wagnalls (includes record & book)  
 Von Hesse, Elizabeth Ferguson - *So to Speak* - Lippincott, N.Y.  
 White, Eugene E. - *Practical Public Speaking* - Macmillan  
 White, Eugene E. - *Practical Speech Fundamentals* - Macmillan  
 Womersley, Wilfred - *Working Wonders With Words* - Dent & Sons - Toronto  
 Wright, C.W. - *Better Speeches for All Occasions* - Crown Publishers Inc., N.Y.



## THE FINE ARTS AND ENGLISH

The fine arts offer a wealth of interest and stimulation for English studies. Indeed, the English classroom may be the only place where most students can become aware of the value of art for living. There are few obstacles to such a use of art, since pictures, sculpture, architecture, and music have an almost universal appeal, and people are quite ready to admire or criticize them, even when they consider literary and dramatic art as outside their competence or interest.

Innumerable ways can be found to use art to stimulate discussion, and improve speech and writing. The suggestions given below are intended to encourage teachers and students to develop ideas of their own.

### SUGGESTIONS

. Make a survey of the resources of art and architecture in the community. There is usually a local "expert", perhaps even an architect or artist, who will help with this, and students can get practical exercise in interviewing the different people concerned. Such a survey should include a study of libraries, public buildings, and sometimes private homes, for information, and possible loans of material. Oral and written reports, articles for class and school journals or for the local press, and radio and television programs could all help to apply the results of the survey to English language arts.

. Work with the school's art department to establish mutual help and coordination between Art and English in the school.

. Assemble collections of pictures, slides, films, filmstrips, sculpture, art objects, and models that would be useful in English language studies. A number of institutions and business firms supply such items, and their catalogues and price lists may easily be had. Magazines are a rich source of pictures. Local individuals may be willing to lend suitable material. The following institutions may be helpful:

Royal Ontario Museum, Toronto

National Gallery of Canada, Ottawa

Art Gallery of Ontario, 317 Dundas Street West, Toronto

National Gallery of Art, Washington, D.C., U.S.A.

. Since art is always in the news, pictures and articles from the current press and other publications may be used as a focus of argument and written work. Advertisements that employ pictures and visual designs may be studied to discover the relation between art and words in persuading customers to buy.

. Many poems and other selections from literature are specifically related to art and architecture.

Here are a few examples:

"The Statue", Robert Finch (Oxford Book of Canadian Verse)

"Emily Carr", Wilfred Watson (Oxford)

"Capital Square", Patrick Anderson (Oxford)

"On Looking into Henry Moore", Dorothy Live-

say (Oxford)

"The Katzenjammer Kids", James Reaney (Oxford)

"Ode on a Grecian Urn", John Keats

"My Last Duchess", Robert Browning

"The Dying Gladiator", Byron

"The Colosseum", Byron

"King's College Chapel", Wordsworth

"Westminster Abbey", Wordsworth

"On Receiving His Mother's Picture", Cowper

"Everyone Sang", Siegfried Sassoon

. The following books are recommended as useful in relating English and Art:

*Networks of Thought and Action* - The Doubleday Pictorial Library of Communication and Language, (Doubleday, 105 Bond Street, Toronto)

*Man's Creative Imagination* - The Doubleday Pictorial Library of the Arts (Doubleday, 105 Bond Street, Toronto)

Brieger, Vickers, and Winter, *Art and Man*, Three Books, Holt, Rinehart and Winston

*I Ancient and Mediaeval*

*II Renaissance and Baroque*

*III The Modern World*

Jean Sutherland Boggs, *Listening to Pictures*, C.B.C. Publications, Box 500, Terminal A, Toronto 1.

CUE Guides,

CUE, State Education Department, Albany, New York, U.S.A. (CUE is an important cultural movement for the development of education through art.)

Books on relation between Art and English:

Allen, Beverly Sprague. *Tides in English Taste (1619-1800)*; a background for the study of literature. New York, Pageant, 1958.

Chew, S.C. *The Pilgrimage of Life*. New Haven, Yale U. Press, 1962.

Chew, S.C. *The Virtues Reconciled, an Iconographic Study*. Toronto, U. of T. Press, 1947 (Alexander lectures in English).

Hagstrum, Jean H. *The Sister Arts; The Tradition of Literary Pictorialism and English Poetry from Dryden to Gray*. Chicago, U. of Chicago Press, 1958.

Larrabee, S.A. *English Bards and Grecian Marbles*. New York, Columbia U. Press, 1943.

Stevens, Wallace. *The Relations between Poetry and Painting*. New York, Museum of Modern Art, 1951 (lecture).

### SUGGESTED TOPICS FOR STUDY

. The relation between terms used in describing a picture and those used to characterize a piece of writing:

Composition, design, proportion, colour, tone, depth, mood, texture, emphasis, detail, rhythm, unity, variety, personality

. Art as a stimulus to ideas and oral or written expression: a visit to a controversial work of art such as "The Archer" at Toronto City Hall, or "Hamburger" at the Ontario Gallery of Art, Toronto, could provide such a stimulus.



## ELECTIVES FOR SENIOR CLASSES

Purpose: To allow flexibility in the program so that the teacher can adapt his course to the needs and interests of individual pupils.

Suggestions: The material in these courses should not duplicate what goes on in the regular class.

To achieve balance and sustain enthusiasm, a new elective should be offered each term of the Grade 12 year.

Locally-developed electives should be encouraged.

The scope of each elective should be broad enough to ensure a measure of success for every pupil.

Each teacher should organize the content of the elective that he and his students want to study. He should choose the methods of teaching that best suit his pupils.

### A Sample Elective - MASS MEDIA

Basic Aim: To develop a critical awareness of mass media.

Objectives:

- . To help the student develop discrimination in his use of mass media so that he is not manipulated by them.
- . To help the student develop criteria for evaluating mass media so that he makes efficient, satisfying use of them.
- . To help the student gain an understanding of national and world problems through the intelligent use of mass media.
- . To help the student become aware of the vast power and possibilities of the mass media so that he will not be overcome by the confusion and anxiety that abound in a world of "instant" communication.
- . To help the student accept his share of responsibility in the development of the mass media so that he can help raise the level of the mass media.

Categories:

Print: books, magazines, newspapers

Film: still photographs, motion pictures

Electronics: radio, television

Thesis: Bombarded as we are by conflicting opinions, diverse arguments, and contradictory reports, we live in an age of doubt and insecurity. With the speedup of the pace of living and the explosion of knowledge, we should be fully armed and ready to make intelligent choices based on logic. A study of mass media should provide careful training in discrimination that will help us live more wisely and without anxiety.

### MASS MEDIA Logical Fallacies

. Name Calling = attaching undesirable terms to ideas and people that the communicator wishes his readers or listeners to turn against. For example, in what appears to be a simple, factual account the word "agitator" may be used instead of "reformer". Another form of name calling is character assassination - attacking an individual or institution. Letters to the Editor frequently convey such bias.

. The Generalization = using broad, vague terms that frequently carry emotional suggestions in an effort to get people to accept or approve without

careful examination of the scanty evidence presented.

. Oversimplification = suggesting that there are only two sides to an issue, sometimes called "black and white thinking". Often if we do not examine carefully, we are persuaded that certain activities are "in" and others are "out". Such tactics are effective in promoting fads, idols, and values.

. Emotionalism = basing statements on appeals to prejudice, hatred, even whims.

. Transfer = carrying over to statements the respect and authority one feels for some well-known organization such as the church or a club. It appears as though these organizations have endorsed the communicator's message because of his skilful mention of them.

. Testimonial = the recommending of a product or plan by a person who is well known.

. Card Stacking = over-emphasizing or under-emphasizing to evade certain facts. Lies, false testimony, and distortion are used to present the good side of a cause.

. The Band Wagon = calling upon the listener or reader to be "one of the crowd", and accept the ideas being presented. This device plays upon the fear of being different and the fear of being associated with a lost cause.

. Plain Folks = suggesting the speaker is just like the listener. His needs, fears, and problems are yours; therefore, believe him. He's just like you.

. Misleading causal connections = misusing statistics or apparent results to persuade. Commercials with their "after this", "because of this", and "therefore" seek to prove the worth of the product they are selling.

. Appeal to Authority = suggesting that something is true because you saw it on television or read it in the paper. Avoid unquestioning acceptance of what you see, hear, or read.

### Magazines

- purposes and effects
- accounting for their popularity
- familiarizing pupils with current magazines
- assisting them in future choice of magazines

#### . A preliminary survey of magazines

Each student prepares a report on a favourite magazine. He includes the name and address of publisher, purpose of the magazine, type of material used, frequency of issue, and price. (Oral presentation of the best reports.)

#### Study of individual magazines

Magazine committees with a chairman should be formed to research, study, discuss, and report on selected magazines. Include the following types: Romance, Man-About-Town, Women's, Hobby, Adventure, News, Trade, Comment and Criticism, Health.

### Advertising in Magazines

- Advertisements that exaggerate and distort
- Advertisements that appeal to reason
- Advertisements that use endorsements
- Advertisements that play upon fears



Advertisements that play upon our desires.  
Advertisements that create needs.  
Advertisements that appeal through association.  
Contrast magazines and newspapers:  
quality, readers, permanence, effectiveness.

#### Newspapers

- purposes and effects
- range
- familiarizing pupils with local newspapers, national newspapers, and foreign newspapers
- assisting pupils in intelligent reading of newspapers

#### Origins

the new books in seventeenth century England  
circulated in coffee houses

#### Development - Industrial Revolution

mass circulation  
daily paper  
growth of educated readers, more leisure time

#### Staff

Editor in Chief  
Managing Editor  
City Editor - News Editor - Sports Editor  
Telegraph Editor  
Photo Editor  
Cameraman  
Reporters  
Rewrite Desk Men  
Department Editors and Specialized Staff

#### Basic Functions

to disseminate full and impartial news as quickly  
as possible  
to provide independent editorial comment

#### Sources

The Canadian Press and other agencies

#### Staff

Public Relations handouts (good reporters are  
trained to eliminate the bias inherent in any  
handout - students might clip out exceptions for  
class discussion)

#### Projects

Collect cartoons. Analyze the type of humour  
and evaluate its effectiveness.  
Prepare a display of old newspapers. Give an oral  
report on the contents and style of the oldest.  
Publish an issue of a class newspaper.  
Over a period of a week, trace the accuracy of  
reports on a national disaster.  
Visit a newspaper plant.  
Interview a local columnist.

#### Motion Pictures

The universal language  
film can rise above language barriers  
visual images that convey the same message to  
people everywhere  
high audience attention  
network of film outlets  
broad range of product  
Art or Science?

a consideration of the parts played by invention,  
creation, distortion, sound, colour, size, pace,  
matter, techniques, titles, cost and editing

The history of film (a brief sketch of the important  
developments)

#### Studying the film

Evaluation of available films, a discussion of  
types, establishing criteria that may be applied  
to any film.

#### The producing of a film by students

#### Projects:

Panel discussion on how people select films for  
viewing

Discuss the characteristics of different types of  
films: westerns, comedies, serious dramas, docu-  
mentaries, musicals, animated cartoons, shorts,  
newsreels.

Compile a glossary of technical terms used in  
connection with motion pictures.

Compare the filmed version of a play or novel  
with the original.

Collect effective examples of movie reviews. Ac-  
count for their power.

Trace in detail the growth of a motion picture  
from its first step of a story conference.

Outline the role of the following in the produc-  
tion of a film: the producer, the director, the  
costume designer, the editor, the script girl, the  
scenic designer, the scenario writer, the make-up  
artist.

#### Radio

##### Influence

speedier but less detailed dissemination of news  
than newspapers (same sources as newspapers)  
public service programming  
history of broadcasting  
establishment of CBC and private networks

#### Television

##### Emergence

After World War II, television became a major  
home entertainment  
1946-56: hundreds of TV stations were operating  
Hours spent viewing indiscriminately  
TV dinners invented  
Free entertainment

#### Effects

Class might discuss the effects of television,  
radio, and motion pictures on family life, child  
development, buying habits and the thinking  
about current issues.

#### Projects:

Conduct a survey of the viewing habits of the  
class.  
Consider the amount of time spent weekly on  
viewing television, and the popularity of the  
various shows.  
Study professional surveys indicating viewing  
habits across the country.  
Discuss the effects of television on study habits.  
Compare programs on radio and television under

the following headings: variety, quality, effectiveness.

Discuss educational television.

Write a review of a favourite television program.

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- Carpenter, Edmund; Editor; *Explorations in Communications*; Boston, Beacon Press, 1960
- Cassirer, Henry H.; *Television Teaching Today*; Paris, UNESCO, 1960
- Deer, Irving; Editor; *Languages of the Mass Media*; Boston, Heath & Co., 1965
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# FREE INDIVIDUAL WRITING

## A Sample Elective

### Essentials

- . informal room arrangement
- . double or triple periods
- . teacher who enjoys writing
- . a variety of teaching techniques - group discussion, class evaluation, guest lecturers, musical background
- . praise and encouragement

### Procedure

- . discussion of nature and purpose of creativity, inner and outer experience, values of imaginative expression, student's need for symbolic expression of his inner life
- . discussion of to what extent creative writing can be taught
- . discussion of factors that inhibit creativity

### Problems

- . how to motivate the student
- . how to foster sincerity
- . how to tell what is good in creative work
- . how to balance spontaneity and discipline
- . how to treat those who believe creative writing cannot be taught

### Some Exercises

- . reading for ideas, information, and experience
- . free association of words
- . responses to music, pictures, literature, sounds
- . nonsense verse
- . dialogue passages
- . a short story (beginning of or ending to a prose model)
- . an original short story
- . imaginary family situations
- . the daily journal
- . a poem in imitation of a model
- . an imaginary diary
- . newspaper accounts to be written by student
- . travel folder blurbs
- . original suggestions, ideas
- . sense observations
- . free verse
- . ideas and emotions on "values cards" - only teacher to see this honest expression
- . jottings in a creative writing notebook
- . haiku and waka
- . revising a weak paraphrase of a good prose model
- . imitation of great writers
- . comparison sheets illustrating different techniques
- . keeping a file of ideas, pictures, reports, interests, for future use
- . manuscripts to be sent to magazines (Writer's Digest lists markets)

### Note

The basic structure of the course might consist of "a theme a day" (written at home or at school), a lecture or lesson a week on some aspect of writing,

two periods a week for discussion and evaluation, and a private conference once a week with the instructor.

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# THE ART OF THE SHORT STORY

## A Sample Elective

### Procedure

- . student reading and research followed by class or seminar discussions developing the basic topics
- . collateral readings suggested
- . guest lecturers, if available (writers, painters, musicians, "readers")

### Topics

- . Man's love of storytelling
- . accounts on Egyptian papyrus
- . myths and legends
- . the Bible
- . archetypal patterns

- . The birth and growth of the short story  
a brief sketch of its historical development,  
starting with Poe and Gogol
- . Definitions of the short story
- . Basic characteristics of a short story: brevity,  
compactness, unity
- . Some famous short stories (include works in  
translation) account for their popularity  
(Guy de Maupassant - "The Necklace"  
Mary Ellen Chase - "Salesmanship"  
Edgar Allan Poe - "The Fall of the House  
of Usher", etc.)
- . Kinds of short stories
- . Writers of the short story  
Poe - "On the Aim and Technique of the  
Short Story"  
Chekhov - "On Problems of Technique in  
Short Story Writing"  
Sherwood Anderson - "A Story Teller's  
Story"  
Eudora Welty - "The Reading and Writing  
of Short Stories"  
Frank O'Connor - "On Writing the Short  
Story"
- . Questions on the art of the short story (a  
gradual introduction, in context, of signifi-  
cant literary terms, to enable the student to  
discuss a short story intelligently)  
From whose point of view is the story told?  
What is the focus?  
What are the materials of the story (charac-  
ter, events, setting, plot)?  
What is unique about its form and language?
- . The following stories may be found useful in  
developing the discussion of the items printed  
above:  
Steinbeck - "The Breakfast"  
M.K. Rawlings - "A Mother in Mannville"  
Callaghan - "The Snob"  
Hemingway - "Old Man at the Bridge"  
Bird - "Sunrise for Peter"  
Welty - "A Visit of Charity"  
Ross - "The Lamp at Noon"  
E.M. Forster - "The Other Side of the  
Hedge"  
O'Connor - "The Duke's Children", etc.
- . An original short story to be written by stu-  
dents
- . Further reading



## LITERATURE AND READING GRADE 9

The work of Grade 9 might consist of the following:

- Developmental and Remedial Reading
- Reading for Enjoyment and Skill

- Fiction

- Biography

- Non-Fiction

- Drama

- Poetry

- Note: Not all the suggested forms need be covered during the year.

### Reading

A course in developmental reading would be valuable to students who have not learned to read fluently and efficiently. Both silent and oral reading would require attention. The course should, if possible, be given by the regular teacher of English and might not have to be carried on throughout the year.

A remedial reading course would require extensive equipment, and the teacher would be obliged to undertake a course of training in the use of the equipment, and in the latest methods required for the improvement of reading skills. Preliminary testing of pupils to determine their reading habits and skills is essential.

The time spent on such reading would be dependent upon need and would be determined by consultation between the department head and each of his teachers. That is to say, one class would do more or less than another class, and would not necessarily accomplish the same amount of work in the other parts of the course. Such flexibility would necessitate individual testing rather than formal examinations, and would demand vigilance on the part of the department head in seeing that each class was served well by its teacher.

### Reading for Enjoyment and Skill

The class should aim for the inductive development of definitions of the various kind of literary forms studied. By the end of the year students should have a fair idea of the nature of the novel, the play, the short story, poetry, and other forms.

The key to successful accomplishment would depend upon the choice of books, since enjoyment of reading, particularly at this stage of the course, is more important than the ability to answer test-questions on the content of the book and the intentions of the author. A generous supply of suitable paperbacks should be available in the classroom. A large number of hardcover books should be readily available from a pool of books in the departmental library. Intensive study of books at this stage is unnecessary and undesirable. Supplementary reading as such might disappear and be replaced by extensive reading of more books than used at present.

Books of fiction, biography, and certain non-fiction books (notably science) seem most suit-

able.

Grade 9 students should be made aware of the various divisions into which writing falls, though not all forms would be studied in one school year. Because students would not make a deliberate choice of either poetry or drama, it would be advisable to base mandatory study on at least one of these forms of literature.

Again, careful choice is essential. Poetry which is not too difficult in content, style, and rhythm should be selected, with an eye to having pupils eventually write their own verse. At this stage enjoyment and production of work by the pupils themselves is more important than elevation of thoughts and purification of sentiment and response. If pupils learn something of the impressions that experience can make upon the senses, and discover that they too can convey vividly in words their own sense-impressions, they will have accomplished much in the understanding of what poetry is about.

The study of drama might be through modern one-act plays, or suitable longer works. The choice of material would depend upon the kind of class the teacher had, and would, doubtless, change with the rise and fall of ability and motivation in various classes. As much time as possible should be spent by pupils upon the oral reading and presentation of drama, rather than upon analysis and exposition.

## GRADE 10

The work of Grade 10 might consist of the following:

- Short Stories

- Plays

- Essays

- Biography

- Library Work

- Poetry (at the discretion of the teacher)

The work of Grade 9 should be continued in Grade 10, with more attention being paid to the thought content of literature selections.

Grade 10 probably presents the greatest problems to the teachers in appealing to pupils. At this stage pupils have discovered a greater intensification of their own self-consciousness.

The confidence and skill attained in Grade 9 through the reading and informal presentation of plays in the classroom should be continued, and, in addition, some attention paid to play structure, development of plot, characterization and verbal effects. If possible, plays under study should be presented in whole or in part on the school stage. Poetry could be taught at the discretion of the teacher.

In Grade 10 increasing use should be made of the school library for reading and elementary research. Grade 9 pupils will have been taught to find their way efficiently around the library.

Biography could be introduced in Grade 10. It would be possible to use two or three books of this kind chosen for their related or contrasting themes.

## GRADE 11

The work of Grade 11 might consist of the following:

- The Canadian Novel
- Poetry
- Contemporary Drama
- Themes in Literature
- Prose other than Fiction
- One elective

The intensive study of literature should begin in Grade 11. There should be increased emphasis upon appreciation of style and structure in all forms of writing.

It should be possible to study in this course some significant works in Canadian literature including works of French-Canadian writers in translation. Since the novel is favoured by Canadian writers more than any other form, it should probably form the core of the course in Grade 11. A group of novels related or contrasted in theme would make a good basis of study. Alternatively, novels from other countries developing current sociological or political problems might be used.

The study of poetry, more intensive at this stage, is recommended. Canadian poetry, particularly of the twentieth century, should be included.

In order to appeal to the burgeoning tastes of pupils it would seem desirable to permit some choice in the kind of literature to be studied. Assuming that the novel would form the core of the course, and that poetry would be obligatory, the choice of prose or themes in literature might be left to the pupils in consultation with the teacher.

## GRADE 12

The following suggestions do not preclude the use of electives in language and media. Since this is the "Literature" guideline, literary elements are naturally emphasized.

The work of Grade 12 in literature might consist of such studies as the following:

- . Development of the Novel
- . Development of the Drama
- . Poetry of the Nineteenth and Twentieth Centuries
- . Contemporary Prose

By the time a pupil has reached Grade 12 he should be ready for a course in which he examines the development of certain forms of literature and in which he studies critically contemporary ideas in and about literature. He should also be ready to cope with Shakespeare by this time.

In the study of the novel a pupil would benefit from tracing the development from Dickens to the present day. He might read several representative works, studying each intensively, and concentrating on the development of technique and on the problems of narration in the novel.

In the same way the drama could be studied, say

from Ibsen to Albee, with a selection of plays for actual reading and a selection from Shakespeare.

It would probably not be possible to include poetry if both the novel and drama were studied and, therefore, there would of necessity be a system of electives.

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## TEACHER'S NOTES

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